



MUSICAL



PROGRESS

A MONTHLY PAPER DEVOTED TO THE INTEREST OF BANDS AND ORCHESTRAS.

Vol. I.

NEW YORK, JULY, 1879.

No. 14.

The Musical Progress,

A MONTHLY JOURNAL.

Edited and Published by

M. SLATER, No. 42 Cortlandt St.,
NEW YORK CITY.

Devoted to the discussion of the subject of Music in all its branches, but especially Instrumental Music, and more especially the departments known as the Brass Band and Orchestra. This journal will endeavor to present all matters of interest to practical musicians, noting the introduction of new instruments, improvements, &c., which the orchestra and band leaders are more immediately interested in, making THE MUSICAL PROGRESS especially valuable to performers, professional or otherwise, as well as to the general reader, whose love of instrumental music gives him a desire to study up the subject these columns will treat upon.

There is not a city, town, or village in the United States that cannot, with pleasure and profit, multiply its band and orchestral performers; and there are hundreds of towns and villages where bands or orchestral musical corps do not exist, and where an immediate organization of such should at once be commenced. We solicit the circulation of this journal in all localities, and a study of its contents will be found of value to the lover of music, and particularly the lover of band or orchestral performances—to the aid and encouragement of which THE MUSICAL PROGRESS will be especially devoted.

We desire, and expect to get, on these terms, a circulation of 50,000 monthly copies. Each number is worth ten times the year's subscription, as the present issue demonstrates.

ATTENTION! ATTENTION! A BOON TO ALL.

Second-Hand Instruments a most new. In splendid order and perfect in tone and finish, only blown on a few times, and defy anyone to tell them from Brand New Instruments.

ALL LEADERS OF BANDS and Orchestras, and all requiring first-class Instruments at a sacrifice: order at once! and see for yourselves. For particulars and prices see Page 2.

My stock being limited I fear the demand will be greater than I can supply, therefore advise those who want a bargain to lose no time in sending their orders in. Now is your time.

M. SLATER,
42 Courtland Street,
NEW YORK.

A BOON FOR BANDS! INSTRUMENTS RENTED.

NOW IS YOUR TIME BOYS!

As I am well aware judging from the correspondence I have received that there are several anxious to organize Bands all over the country, but at the present "dull times" they find it very difficult to raise the money necessary to purchase a set of instruments, and are therefore obliged to abandon the idea as fruitless. I have therefore determined they shall not be disappointed, and I have removed that obstacle by concluding to Rent out New Instruments, singly, or by the Set on most favorable terms, and thus place them within the reach of all to organize and become members of Bands at very little expense, and in a manner in which they do not feel, as the money paid for renting applies on the purchase of the Instrument. It does not take long before they become actual owners, and have the option and facilities of discontinuing should they desire to do so, at very little loss. I would advise all Bands who intend taking advantage of this liberal offer, to lose no time, as I feel sure the demand will be great.

For full particulars and Terms of Renting, apply to M. SLATER,
42 Cortlandt Street, New York.

NEW FIDDLES.

The ventilation of the question as to the possibility of producing new violins which shall equal in tone as well as in appearance those of the celebrated Italian makers, has brought to the surface men whose constructive abilities, albeit great, have been hitherto buried in the seclusion of country towns and villages. These, who have been blushing unseen and wasting their sweetness on the provincial air, are, thanks to the boldness of a recent writer in the *Musical Standard* in throwing down the gauntlet and challenging the justice and truth of the time-honored monopoly of goodness and beauty by Cremonese makers, now in a fair way of reaping the reward due to them for the undoubtedly fine instruments which are being manufactured even in this present year of grace. An individual who was born in the unromantic city of Manchester, and educated to fill a respectable post in the staple trade of that city, worked his way up to the position of buyer and manager for a considerable shipping house. He had, however, always had a decided turn for "shavings." At the age of nineteen a fine Steiner had been left him by his grandfather, for which instrument he had a great affection; and his zeal led him to collect many specimens of the instrument. He also purchased some very fine wood, and told his friends he was going to make a fiddle. They of course, laughed at him, and did what "friends" generally do when a man sets out to do what only one in ten thousand can accomplish—they sneered and jeered, as who should say "He's mad!" But Walter H. Mayson was not by any means so mad as his friends supposed him to be, for he left off talking and began doing. He set out with the express intention of exploding the notion that the art of fiddle making died when the great Cremonese artists died. It is not yet six years since he began his first fiddle, which almost silenced his laughing friends, who admitted the great beauty and fine tone of the fiddle, but averred that it was good "more by luck than judgment," and that Mayson could not make another like it. He made another, in the hours that could be spared from the work of the day or robbed from the rest of the night; and the second was as good as the first, and better. His mind was now fixed, and he set up as a professed violin maker. I have seen some of his instruments; in fact, I have one before me as I write, which, three months ago, was virgin timber; but which is now, I verily believe, as fine a fiddle as ever was made in Cremona. I may be wrong in my judgment, but all my friends who have seen this violin are struck by the beauty of its workmanship, the splendor of its finish, and the roundness, fullness and ripened mellowness of its tone. This fiddle is old in tone though new from the bench. I am open to be convinced if any of the dealers care to make the attempt; but they will find, I think, that I am proof against chicanery, deceit, humbug, prejudice, or anything else beside fair argument and sound logic. They may say a good deal and hint a good deal more; but I think Mayson's latest fiddle will fight its own battle without much help from me. The wood from which this fiddle was made is not a part of that mentioned above, but comes from a remote part of the world; and is, if results are my criterion, priceless. This instrument is mine, and as it comes from the bench is honestly worth thirty guineas. I propose to leave it soon at 185 Fleet street, for examination by any person who may care to see it and test it.

To the name of Mayson may now be added that of Pettigrew of Cramlington, near Newcastle, who has sent to the editor four specimens of his quality, three made in 1877 and one this year. I, in common with the rest of the musical world, must confess to a lingering faith which is hard to shake in "Amatis," "Strads," and "Josephs;" at the same time I am open to conviction, and to ocular and auricular demonstration, and the belief in the unapproachableness of the old makers is rapidly melting into thin air after viewing and eliciting the tones of these brand-new instruments. Time and use will doubtless add much, very much, to what tone qualities the new fiddles possess, but that they do possess excellent tone and beautiful appearance cannot be denied. The palm must, as yet, be awarded to the violins of Mr. John Day and Mr. W. H. Mayson; but they are run very close by the works of Mr. Pettigrew, which possess very much of the brilliant tone, and certainly all the splendid finish and beauty of the so-called best violins. I am not by any means alone in my opinion of them. My friends, who have heard and tried them, have been unanimous in praising the good quality of the tone; and when I add that on an instrument, dated 1879, the highest possible notes are clear and flute-like, I think I

cannot say much more. "What has been done may be done," is no fallacy; and I think it holds good on the present occasion.—*The Strolling Player, in the London Musical Standard.*

[We shortly purpose writing an article on the marvellous results obtained in violin manufacture, by Mr. Gemuender, of New York, and the Alberts, father and son, of Philadelphia.—Ed. M. T. R.]

BAND TOURNAMENT AT MUNCIE, IND.

The band tournament at Muncie, Ind., June 4, 5, was a delightful success. The exercises were held at the Fair Grounds, and on the second day the attendance was estimated at from eight to ten thousand. The contesting bands were: "Class 1—Currier's Band, Cincinnati; Beissenherz's Band, Indianapolis, 21 members each. Class 2—Ladies' Band, Indianapolis. Class 3—Hartford City Band, Hartford City, Ind.; Union City Band, Union City, Ind.; Perkinsville Band, Perkinsville, Ind.; Lockwood's Band, Muncie, Ind. Class 4—Ridgeville Band, Ridgeville, Ind.; Crescent Cornet Band, New Carlisle, O.; Hagerstown Band, Hagerstown, Ind.; Jonesboro Band, Jonesboro, Ind. Class 5—Daleville Band, Daleville, Ind.; Selma Band, Selma, Ind. The judges—Prof. Heyner of Sandusky, O.; Prof. Weis of Pittsburgh, Pa., and Prof. Lathrop of Delhi, Ind.—rendered their decisions 6th inst.: Class 1, Currier's Band, Cincinnati, prize \$500; Class 2, Female Band, Indianapolis, \$150, no opposition; class 3, band of Union City, Ind., \$100; class 4, band of Jonesboro, Ind., \$100; class 5, Selma Band, \$50; second premium in class 5, Daleville Band, \$25. The contest between Currier's and Beissenherz's Bands was very exciting and entertaining, the former securing 673 points to the latter's 668—a difference of only five."

A FAMILY OF HORN-PLAYERS.

The death has been announced of Carl Schunke, Professor of the High School of Music, Berlin. Carl Schunke was formerly a very celebrated horn-player, and first performer on this instrument in the orchestra of the Royal Opera. He was born in 1811, and was considered for some time the most celebrated horn-player in Germany. In later years he had to give up his position, his lips being weak, and his mouth having become toothless. Even twenty-five years ago Schunke had to be very careful, and we recollect well enough having once met him at a party when he refused to partake of champagne because he had to play "Fidelio" in the evening, and sugared wine would spoil his embouchure. He evidently knew what was best for him; but in spite of all his precaution his tone often failed him. Of course, we only speak of the time when he was already in the decadence of his fame. Older people in Berlin speak of him; the highest terms, although we cannot believe that the delicacy of his phrasing ever could have reached that of Richard Levy, the first horn-player of the Kärnthner Theatre, and at present *chef du chant* at the Vienna Imperial Opera. The family of the Schunkes were mostly composed of horn-players, and a short review of the pedigree, as far as it is known, will be read with interest. The first Schunke known as a horn-player is Gottfried, born not far from Leipzig, on January 3d, 1770. He was engaged as a horn-player at the Stadt Theatre, Magdeburg, then in Berlin and Coburg, and traveled, in 1807, with his brother Michael, when both were engaged in Cassel. But the quiet life in the small electoral capital dissatisfied them, and they went traveling again in 1813, when they reached Stuttgart, where they took positions in the Royal Band. Gottfried reached a very great age, while Michael died in 1821, in Stuttgart. A third brother, Andreas, was soloist on the French horn in Berlin, was pensioned in 1833, and died there in 1849. Christoph, a fourth brother, born in 1796, was first horn-player at Carlsruhe, and his brother, Gotthelf, born in 1799, was engaged in the Royal Band at Stockholm. These five brothers formed the old generation of the Schunkes. Carl Schunke, a son of Michael, showed great musical ability, and to the great distress of his father had no special liking for the French horn. He was born in 1801, and became a renowned pianist. In 1838 he was appointed solo-pianist to the Queen of France, and died in this position in 1839. He was a pupil of his father and Ferd. Ries, and has published compositions for piano in modern style. Louis Schunke, a son of Gottfried, was born at Cassel in 1810, became an excellent pianist, passed several years in Paris, and settled finally in Leipzig; he was known as an intimate friend of Robert

Schumann, with whom he founded the "Neue Zeitschrift für Musik." He died in 1834, and left many compositions for piano, which show considerable talent. Ernest was a second son of Gottfried; he was born at Cassel in 1812, and was engaged as horn-player at Stuttgart. Carl, who has just died in Berlin was a son of Andreas, and has a brother living, who is horn-player at the Berlin Opera House. About the younger generation of the Schunkes we know very little, but we suppose that the French horn will remain the favorite instrument of the family. It has become traditional that a number of the Schunkes must take charge of the instruments left them by their fathers and grandfathers, and the name of the "Horn family" will remain on record in the annals of the musical history of Germany. That this record will be honorable we hardly need to add: the Schunkes have been conscientious and honest musicians, and never did anything which might disgrace their profession.

Kellogg, our own "Clara Louise," will appear at London, Her Majesty's Theatre, against Adelina Patti's impersonation of the same character at Covent Garden. "None but the brave deserves the fair." The question only will be, how the American girl will come out after the contest?

A few weeks ago Her Majesty's Theatre, London, must have had the appearance of a hospital. Mme. Nilsson and Mme. Gerster both ill, and Minnie Hauk confined to her house; Signor Foli indisposed, and Armit, son-in-law and co-manager of Mr. Mapleson, ill at his home. Mr. Mapleson can thank his stars that a similar misfortune had not befallen him while in this country; it might have ended his American career in a few days. But he might take it as a warning hint for the future, not to trust too much to one or a couple of *prime donne*, while the balance of his troupe is regarded by the public with utter indifference.

SCRAPS.

When is a lawyer strongest? When he is feeblest.

The fastest thing out—A conductor's baton; it beats time.

Beef Allah mowed, said the Turk when the hail killed his cattle.

Tit for Tat.—It is beauty's privilege to kill time, and time's privilege to kill beauty.

Soliloquy by a Tippler.—The public always notices when you have been drinking, but never when you are thirsty.

LIVE AND LET LIVE.

To the Editor MUSICAL PROGRESS:

Dear Sir: I have just perused a circular published by Messrs. Conn & Dupont, of Elkhart, Indiana, vilifying in a malicious point of view the exertions made by Mr. Henry Distin of 115 to 121 East Thirteenth street, New York, and from my personal knowledge of that gentleman, I feel it my duty to warn the public against such garbled statement, as appear in the pamphlet with the superscription—"Truth is mighty and must prevail." Knowing the rise and progress of Mr. Distin since his establishment in America, I am at a loss to understand the unbusiness-like manner in which he is attacked by that Indiana firm. Mr. Henry Distin is the original Distin—the patentee of the "Distin Light Valve System"—and an Englishman, and on the latter ground alone he should receive fair play and protection from his cousins on this side of the Atlantic. In justice to him, however, I beg merely to state that the contents of the circular referred to are most erroneous—his factory is on a far more extensive scale than the writer of the circular would wish to be believed—he only saw one cabin, and from that judged the size of the ship. The instruments, however, that are manufactured there, do not suffer from these unkind and scurrilous publications, and I hope in fairness to Mr. Distin that the public and musical profession will view these jealous emanations of a firm composed of Mr. Conn and Mr. Dupont (an old employee of Distin's) more as a benefit than as a wrong, and although "Truth is mighty and must prevail" forms the somewhat jocular heading to an erroneous statement, I think from the feeling evinced throughout the pamphlet that the more correct heading would be—

"Upon what meat doth this our Caesar feed That he has grown so great."

which would explain the rancour which exists, Messrs. C. & D. substituting the object of their envy for the great chief envied by the two conspirators, Brutus and Cassius.

I remain, dear sir,
Yours faithfully,

HENRY HARTLEY,
Late H. M. the Essex Rifles, 19th Surrey, England,
And Wessan Cavalry, Natal, S. Africa.

TESTIMONIALS.

The following are a few of the numerous Testimonials which I have lately received.

Shelby, Iowa, June 6, 1879.

Dear Sir:

The caps we ordered of you came to hand a few days ago. Please accept thanks. The band boys are proud of them, they are far more than we expected. May you prosper the very best, is the wish of the entire band.

Respectfully,

F. ARMSTRONG.

Fergus Falls Cornet Band,
Fergus Falls, Minn., May 30, 1879.

M. Slater.

Dear Sir: We are highly pleased with the second-hand Eb Cornet purchased of you a short time since.

Yours, etc.,

F. W. BURNHAM, Sec.

Crown Point, N. Y., March 10th, '79.

M. Slater.

Dear Sir. We have given the Eb Cornet and Contra Bass a good trial, and find them superior to any instruments we have in our band, and we have some from Boston and Philadelphia, and the Celebrated Distin make. The Contra Bass is a very easy blowing one, and the tone is full and pure, and the Cornet is sure to be heard and always has a clear tone.

When we have occasion to purchase more Instruments, I assure you we will purchase them from you.

Yours very truly,

CHAS. W. SAUNDERS,
Sec'y. and Treas. Crown Point Band.

Canton, Ills. Jan. 8, 1879.

M. Slater:

Dear Sir. Uniforms arrived all right, and are simply elegant, we are all well pleased with fit and style, and I may justly add that we have as fine, if not the finest uniform in this part of the country.*

Yours truly,

F. W. HULIT.

*If I hear of any band contemplating purchasing Uniforms will refer them to you.

Monroe, Mass. January 28th, 1879.

Dear Sir:

The Violin I received of you I am very much pleased with, in regard to make and especially its fine clear tone, I feel confident to tell you that I have played a good many Violins of different manufacture, but I must say this one from you, is the best I have ever played.

Yours truly,

ALF PHELPS.

Antrim, Pa. Dec. 31, '78.

Mr. M. Slater.

Dear Sir: Enclosed find amount of your C. O. D. Bill for Instruments. We are more than satisfied with same in every respect, and can recommend them to any one wishing to purchase. Thanking you for your prompt attention to our order,

We remain, Yours, etc.,

U. BUCKLEY.

Elsah, Jersey Co., Ills. Nov. 9th, '78.

M. Slater.

Sir: The Set of Brass Instruments we ordered of you arrived in good order, and after a fair trial by one of the best musical judges, gave entire satisfaction, even far beyond our expectations. Our Teacher says they are the finest instruments he ever put to his lips for tone. Should we have occasion to use more, which I presume may be the case, you will certainly get our order, and I assure you we will take great pleasure in recommending them to our friends.

Yours Respectfully,

J. W. SPATZ,

For Notch Cliff Cornet Band.

St. Meinrads, Ind., April 2, '79.

Dear Sir: Your Instrument on hand, I am surprised to receive such a nice Instrument for Second Hand.

Yours, etc.,

REV. FATHER BENNO.

March 31, '79.

Mr. M. Slater.

Dear Sir: I received the set of Second-Hand Instruments March 29th.

We are well pleased with them, they are as good as new.

Yours Truly,

J. HALSTED,

Coomer, N. Y.

Glendale, Mont. April 17, '79.

M. Slater,

Dear Sir: I am well pleased with the New Cornet you sent me. It is the best Silver Cornet in Montana Territory. I would also like to know what you would charge for an Eb Silver Cornet the same pattern as my Bb. My Band is getting high-toned they are all after Silver Cornets since they saw mine.

Respectfully,

PROF. JAMES FRENCH.

Cross Plains, Ala., April 28, '79.

Dear Sir: The Horns arrived yesterday. I examined them this morning, the members of the Band are well pleased with them. You beat New Orleans bad and for less money; will send you another order I think in a few days.

Yours, etc.,

PROF. ISAAC LAMB.

Ashland, Pa. May 10, '79.

Mr. M. Slater.

Dear Sir: Your Instrument received. I did not expect to get such an Instrument for the price I paid.

Yours, &c.,

FREMONT HOWER.

SEND FOR The Boss Quickstep For 1879.

By D. S. McCosh.

Containing the following popular melodies,
viz:

"Old Black Joe," "Irish Melody," "Swanee River," "Mollie Darling," &c.

This is by all odds the Prize Quickstep issued during this year so far, and deserves a place in the repertoire of every band. Reed or Brass, Amateur or Professional that prides itself on playing music that the multitude appreciate and understand. It contains 5 of our most popular Song Melodies, all of which are worked up into a most admirable Quickstep. We will give you back your money if you are not satisfied with this piece. Grade 2.

PRICE BRASS AND REED BAND, 50 CENTS.

Oh! "Susan Jane," and "Harry Quit your fooling," Quickstep,

by H. G. FRANKFIELD.

We all know how indispensable it is for a Band to have a few lively rollicking pieces among their collections for marching purposes or encore. I will say to my customers that stand in need of this class of music, this, and "Quit dat tickling me," will be sure to find admirers wherever they are played. The melodies are by the great American song writer, Will. S. Hayes. The arrangements for bands by the great Band writer, H. G. FRANKFIELD, two of our greatest artists in their respective callings, you should not lose one moment in ordering. GRADE 2.

Price Brass and Reed Band 50 Cents.

"Where the Ivy grows so green" "When Grandfather Died"

Quickstep by McCosh.

Mr. McCosh in speaking of this beautiful arrangement says: "Although I feel proud of the manner in which 'Gathering Shells, &c.,' has been received by the bands in all parts of the United States and Canada. I will give it as my opinion and as that of the band of which I have the honor to be the Leader, that this one will be far more popular in a short time." Now boys be sure to get a copy of the 1st edition, it is very easy. GRADE 2.

Price Brass and Reed Band, 50 Cts.

H. M. S. Pinafore, Quickstep.

Arranged by T. B. Boyer.

Being familiar with all the Principal Melodies of the Opera, I have used my utmost to produce more of the Principal Melodies in the Quickstep than any other house, which are so woven as to make complete harmony. If parties will observe in about the middle of the Piece will be found the Eb Playing a Variation while the Baritone and Tenors are Playing the familiar Melody, "We Sail the Ocean Blue," rendering it the best Quickstep that could be gotten up from this world-popular little Opera.

This is the best one out, containing 4 of the most Popular Gems of the Opera.

Every Band needs it, being now the only Popular Music of the day, and will last for some time. Not at all difficult, and will suit any Band.

Price 50c. for Brass and Reed Bands.

"Bonanza Quickstep."

By F. J. Keller.

Among the numerous compositions of Prof. F. J. Keller, the great American Band Writer, there are always some pieces which shows forth with more model radiance than others, and we find the Bonanza Quickstep to be one of the best Pieces ever written by him since the issue of "Best Shot Quickstep" and "Clarinda Polka" (published by us), which are well known to hundreds of Bands in the United States. Bands in want of a good Marching Piece are requested to peruse the Eb Part with care, and you will find it even more than we represent.

Price 50c. for Brass and Reed Bands.

H. M. S. Pinafore.

GRAND SELECTION, (Sullivan)

Arranged by T. B. Boyer.

Never before was there an Opera that became so popular in such a short time. Last week in Philadelphia they performed it at seven different Theatres, and it is now becoming throughout the World one of the most Popular Operas ever written. Every Band wishing to be up with the times should get a copy by all means. This selection is not at all difficult, and will suit either Amateur or Professional Bands. Bands who prize themselves on Playing the Latest Music no doubt will get copies of this Grand Selection

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BY WILLIAM H. DANA,

President of Dana's Musical Institute, Warren, Ohio

This is a plain simple work that should be in the hands of every Leader and member of a Brass Band; works of this class are rare and those that are in the market are confusing on account of their difficult explanations.

The fact having constantly presented itself to the author that this work was to be studied by the average literary Scholar and Musician, great pains have been taken in the use of the terms and expressions. The opening chapters are devoted to that part of harmony necessary in learning to arrange Band Music, followed by a number of chapters on the Compass, Uses, and Position in the Score of each Instrument, how to Arrange a Written Composition, either Choral or Instrumental, with Hints on the Distribution of the Instruments; a few chapters on Melody and Accompaniment, and how to Reduce an Accompaniment so that it can be Arranged for a Brass Band. The publisher flatters himself that he has offered a work to the profession that will prove a guide to all who study it.

SPECIMEN COPIES Sent Post-paid, on Receipt of
ONE DOLLAR.

NOTICE.—Many of the profession state that we were very foolish in Publishing a Work of this kind, by saying that it would hurt our trade as soon as Band men learned to Arrange. As I have stated before, it is my intention to Promote and Elevate Bands and Band men, and for my part, would just as leave sell them the book as the music.

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2 E Altos, German Silver, Helicon, Top Action each,	23.00
1 E Bass, German Silver, Helicon, Top Action, Small Size,	40.00
E Altos, Brass, Piston Valve, Upright or Over Shoulder,	10.00
B Tenors, Brass, Piston Valve, Upright or Over Shoulder,	11.00
B Baritone, Brass, Piston Valve, Upright or Over Shoulder,	13.50
B Bass, Brass Piston Valve, Upright or Over Shoulder,	14.50

These Prices are NET CASH, no Discount.

A DEPOSIT MUST ACCOMPANY ORDERS
FOR SECOND HAND INSTRUMENTS.

As I cannot take the risk of sending goods C. O. D. at the above low prices, without some security that the parties ordering mean business.

It must be distinctly understood that at the above low prices I do not allow the privilege of six days trial as I do on new instruments, but I will allow parties purchasing the opportunity of examining and testing instruments at express office, and the privilege of returning the goods if not satisfactory, by their paying express charges both ways.

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Clarinet, Cornets, Primo and Secondo, Trombone
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AT REDUCED PRICE.

Violin and Piano.....	25 Cents	Net Price
Violin, Cornet and Piano.....	35 "	
First Violin, Second Violin, Cornet,	40 "	Each Number.
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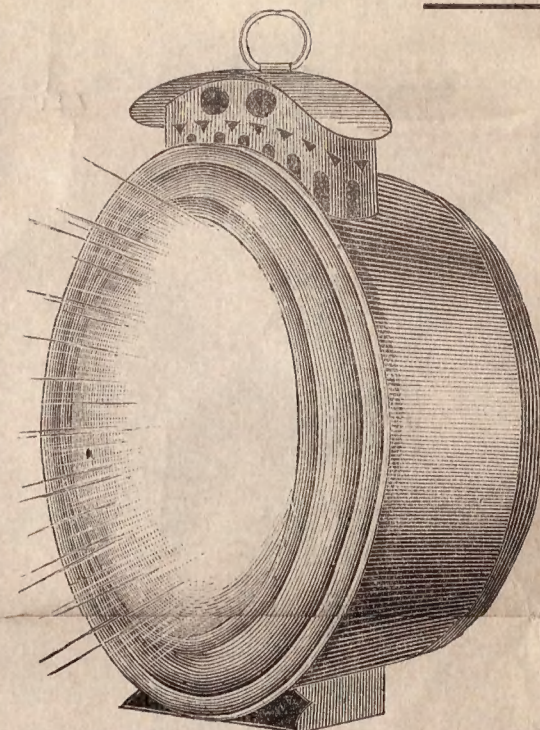
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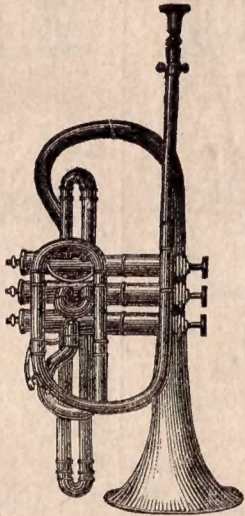
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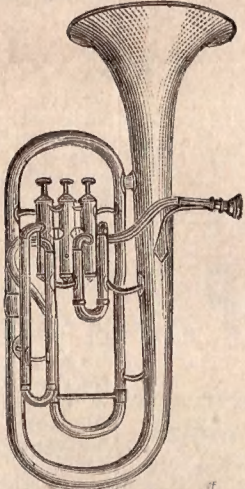


Bb CORNET, Arbuckle Model.

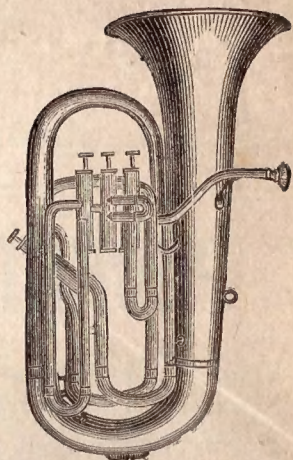
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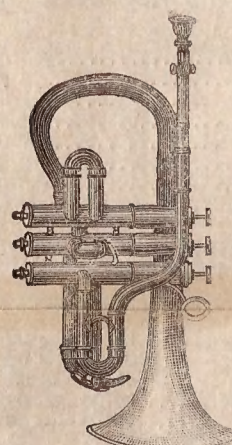


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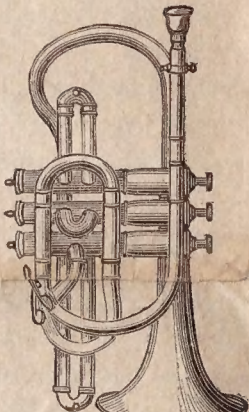
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